

October/November 2002

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Above: Jose Ferrer in "Cyrano de Bergerac" (Michael Gordon, 1950).

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LETTER FROM THE DIRECTOR

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"This is a time when the Archive pauses to look back over a busy, productive spring and summer—and looks forward to an exciting new season of activity.

The **Tenth Festival of Preservation**, which screened from July 28 through August 26, was truly our time to shine. In this biennial festival, the Archive brought the results of two years' worth of painstaking preservation work to the big screen—to the delight of the Los Angeles film press and filmgoing public. There were feature films, shorts, television programs and newsreels—truly something for every taste.

This year we were pleased to welcome a number of guests to the Festival—directors like Bud Boetticher, Peter Bogdanovich, Charles Burnett, Rob Epstein, Efraim Gutierrez and the Archive's special friend Curtis Hanson; stars like Claire Danes, Eva Marie Saint and Robert Stack; and many others who are named in the article on pages 4-5. Their presence and stories added so much to the audience's experience of the films, and we hope they will all visit us again.

Another exciting development is the Archive's new neighbor and collaborator, the **Stanford Theatre Foundation Film Preservation Center**, profiled on pages 2-3. Seeing the need for additional preservation laboratory space, long-time film preservation supporter David Packard has established this lab in the same facility that houses the Archive's preservation offices and nitrate storage vaults. His laboratory will expedite the preservation of the 2,000 film print Stanford Theatre Foundation Film Collection held at the Archive, as well as providing lab services for many other Archive projects. We are enormously appreciative of David Packard's vision in setting up this imaginative and productive partnership between the Archive and his Stanford Theatre Foundation.

Another collaboration is "**Treasures from American Film Archives**," a four-DVD box set of rare material preserved by the nation's archives, described more fully on page 6. The project has been coordinated by the National Film Preservation Foundation, and UCLA is the proud contributor of several entries. One is the beautiful two-color Technicolor silent feature "Toll of the Sea," starring Anna May Wong; another is an excerpt from the Archive's reconstruction of Marian Anderson's 1939 concert at the Lincoln Memorial. Many of you will want this DVD for your permanent libraries.

This is also the time of year when we reach out to our old friends on the **Archive Council**, asking them to renew their memberships—and to new friends who we hope will consider joining this all-important support group for the first time. If you receive an appeal to join the Archive Council, please remember that grants and donations fund all of our preservation work, as well as our public programs and other projects. If you want learn more about the Archive Council, please contact Cornelia Emerson at 310-206-1477. Continued generosity from both organizations and individuals is greatly appreciated, and it's an absolute necessity.

Timothy Kittleson
Director

Public and non-profit film archives throughout the United States face a common problem: the demand for laboratories that specialize in restoration services far exceeds the available supply. UCLA is more fortunate than many archives in having greater access to commercial labs in the Los Angeles area. Still, the Archive's growing need for lab services often outweighs their capabilities. One of the nation's leading proponents of film preservation, **David W. Packard**, has come to the rescue and established the Stanford Theatre Foundation Film Preservation Center in the same facility that houses the Archive's preservation offices and nitrate storage vaults in Hollywood.

In 1987, Packard created the **Stanford Theatre Foundation** to maintain and operate the Stanford Theatre, a 1,175-seat silent era movie palace in Palo Alto that he restored to its original condition. The Foundation also owns the Stanford Theatre Foundation Film Collection, which consists of close to 2,000 film prints, many of them best surviving or unique copies of silent films. In 1996, Packard founded the Stanford Theatre Foundation Film Preservation Center to expedite the preservation of this important collection and to provide lab services for many of the Archive's own projects.

Packard was an Assistant Professor of Classics at UCLA from 1968 to 1974. He admits that he had no interest in cinema during this period and never went to movies. It was only after leaving UCLA that he discovered classic American films and became a leading supporter of film preservation at several U.S. archives including UCLA. To date, the David and Lucile Packard Foundation and the Packard Humanities Institute have supported the preservation of more than 100 feature films and newsreels at UCLA. In addition, the Stanford Theatre Foundation has preserved many other titles on its own or in collaboration with UCLA. Packard's foundations have also funded projects at the Library of Congress in Washington, D.C. and George Eastman House in Rochester, New York. The Stanford Theatre frequently showcases preserved titles from these institutions.

"Not only does David Packard value film preservation, but he also appreciates how difficult it can be to coordinate the technical logistics of preserving films," said Archive Director Timothy Kittleson. "The Stanford Theatre Center has been of great benefit to the Archive, both in providing us with much needed technical support and in allowing us to work collaboratively with the Stanford Theatre Foundation on preservation of its important collection."

While the actual processing of film negatives is still done at outside labs, the Stanford Center will soon be responsible for much of the printing of new preservation materials such as fine grains and projection prints. Depending on the specific processes, this type of lab work could cost substantially more and be difficult to complete without extensive lead time at a commercial facility.

Center Manager Dave Reynolds, whose interest in film pre-dated his high school days, joined the Stanford Center in July 1998. Its primary service at that time was enlarging 16mm prints to 35mm. Most of the 16mm blow-ups came from the Stanford Theatre Collection. Today, Reynolds' experience and attention to detail have transformed the enlargement process from last-ditch rescue effort to valued preservation option.

"We are very pleased with the extremely positive results we have been able to achieve," Reynolds said. "The quality of the work is

ATION By Donna Ross

FILM PRESERVATION CENTER

comparable to that of even the finest outside commercial labs."

Adding an ultrasonic film cleaner last year enabled the Lab to provide another valuable service—enhancing the look of the prints viewed by both Bridges Theater and Stanford Theatre audiences.

"The Center has been a real lifesaver at times," said **Preservation Officer Robert Gitt**. "When we have last minute rush jobs, we know we can turn to Dave to help us meet our deadlines."

The Center is now well outfitted with tools including two Oxberry optical printers; a flatbed viewer for quality control inspection and to synch picture elements with soundtracks. A 35mm projector also aids in quality control by allowing Center staff to check contrast and potential defects in newly struck elements. A small black-and-white film processor is allowing the staff to perfect the art of tinting silent prints by testing various media including food coloring and organic upholstery dye. This process is less expensive than many other labs' methods and is more authentic to original silent era tints. The Center is the first lab in the U.S. to use this process for tinting films. In the near future, the Center will begin operating its dry contact printer (a comparatively cost effective device not dependent on expensive chemicals) and expand its range of services further. The recent addition of an analyzer will allow staff to correct for deficiencies in color and exposure when making new prints. The end result is that the Center will no longer have to rely on outside labs to make 35mm prints of films preserved from the Stanford Theatre Collection but will be able to produce new prints on its own equipment.

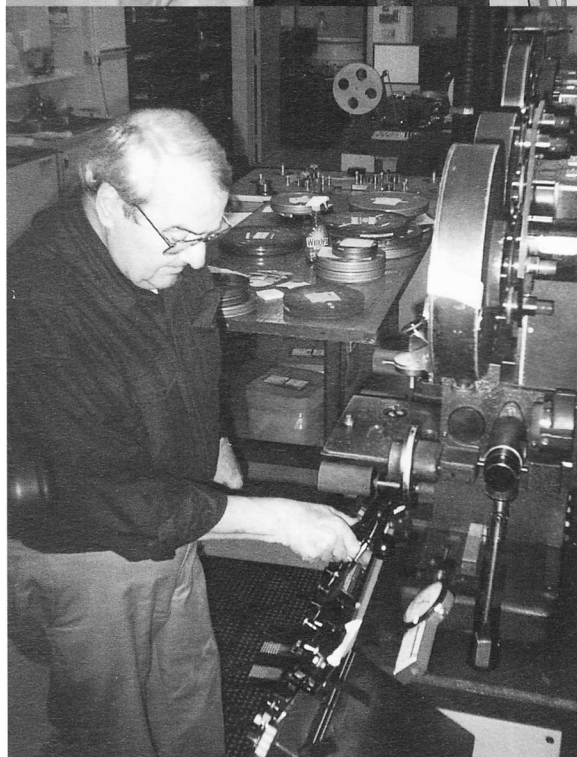
Several of the films that screened in this year's **Festival of Preservation** were printed at the Center including "The Homemaker" (King Baggot, 1925), "Sensation Seekers" (Lois Weber, 1927), "Butterfly" (Clarence Brown, 1924) and "Moonland" (late 1920s), all of which were preserved jointly by the Stanford Theatre Foundation and UCLA. A number of films in the National Endowment for the Arts/National Film Preservation Foundation Millennium Project, including serials featuring "Perils of Pauline" star Pearl White, will be preserved by the Stanford Center. The Center can realize considerable savings on these serials by printing several episodes at the same time, minimizing separate camera and chemical set-ups—expenses that add up quickly at outside labs. Other titles in the Stanford Collection preserved by the Center include "That's My Daddy" (Fred Newmeyer, c. 1927), "Skinner's Dress Suit" (William A. Seiter, 1926), "Soul Fire" (John S. Roberston, 1925), "Two-Time Mama" (Hal Roach, 1923), "Spuds" (Larry Semon, 1927), "The Storm" (Reginald Baker, 1922) and "Oh Doctor" (Harry A. Pollard, 1924)—all of which recently screened at the Stanford Theatre.

"If it weren't for David Packard, we wouldn't be here. His commitment and continuing support are allowing us to expand services and develop the Center into a valuable film preservation center," Reynolds said.

In the near future, the Center will serve as a valuable hands-on training ground both for students in the Archive's new Moving Image Archive degree program as well as the Archive's own Preservation staff.



Above: Preservation Officer Robert Gitt and Dave Reynolds discussing new Estar film splicer.



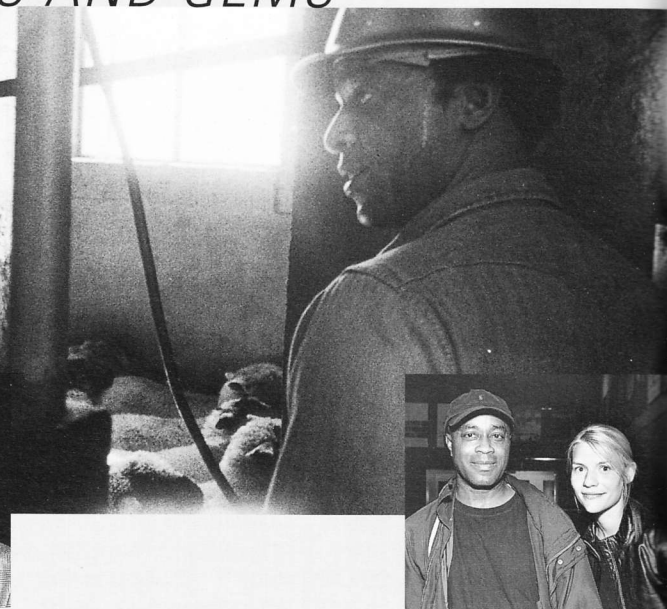
Left: Dave Reynolds adjusting lamp voltage on Oxberry Optical Printer.



Below: Dave Reynolds filling tanks on film processor in preparation for tinting operation.

FESTIVAL RICH IN GUESTS AND GEMS By Donna Ross

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An Oscar-winning ground-breaking documentary. A precursor to "Citizen Kane." The Little Rascals chatting with Il Duce's son. A taut, rarely screened Western. Snippets of early live television. Daredevil stunts, swordplay and elegant costumes contrasted against floods, slaughterhouses and the electric chair. Even a talking squirrel. All were part of the UCLA Film and Television Archive's **Tenth Festival of Preservation**, which ran July 28 through August 26 at the James Bridges Theater.

A total of 40 feature films, dozens of television excerpts plus one fully preserved hour-long program, some 30 newsreel stories, and more than 25 short subjects including cartoons, trailers, musical numbers and screen tests rounded out the month-long event.

The Festival's most popular screening featured a double bill from director and special guest **Bud Boetticher**. His "Seven Men From Now" (1956), which led off the evening, was the first of seven Westerns that teamed him with star Randolph Scott. The film's screenwriter Burt Kennedy was also there to swap stories and field questions from the audience, and their candor and humor delighted the sell-out crowd. The director also entertained the audience with anecdotes from his days as a professional toreador, lending an added touch of realism to the evening's second feature, "Bullfighter and the Lady" (1951). The film's star, Robert Stack, was also there to offer his recollections of the production.

Other notable guests included director Robert Epstein and San Francisco City Supervisor Tom Ammiano who spoke at the opening night screening of "The Times of Harvey Milk" (1984) at the Directors Guild Theater. Two more independent film directors, Efraim Gutierrez and Charles Burnett, were on hand for their films "Chicano Love is Forever" (1977) and "Killer of Sheep" (1977), respectively. Tom Sturges, son of Preston

Sturges, offered a few insights at the screening of "The Power and the Glory" (1933), his father's first screenplay and a film considered by many historians to be an inspiration for Orson Welles' "Citizen Kane." Joseph Tracy, grandson of the film's star, Spencer Tracy, was also present. The television screening featured a panel of guests including director Delbert Mann, television writers Bo Goldman, David Shaw and David Swift, and moderated by John Crampner, author of "Man in the Shadows: Fred Coe and the Golden Age of Television," on which the screening was based. Eva Marie Saint, star of the evening's presentation of "Wish on the Moon" (1953) took questions from the audience.

Highlights from the Archive's 27-million-foot **Hearst Metrotone News Collection** are always a significant part of the Festival of Preservation. This year's presentation showcased selections from the California History Project, a preservation effort covering 30 years of news stories. Newsreels cover local angles of significant international events, specifically World War II, including several stories concerning the internment of Japanese Americans. Another continuing thread during the period covered by the project, 1919-1948, follows the case of Tom Mooney who was convicted of a 1916 bombing in San Francisco, lodged numerous appeals, was denied clemency repeatedly, and eventually won a pardon after 22 years in prison.

Preserved **silent films** debuting at the Festival included the costume drama "When a Man Loves" (Alan Crosland, 1927), featuring the great profile, John Barrymore, Dolores Costello and a beautifully restored musical track; "Butterfly" (Clarence Brown, 1924); "Big Dan" (William A. Wellman, 1923); "Molly 'O" (F. Richard Jones, 1921), considered a "lost" film starring famed comedienne Mabel Normand; "The First Auto" (Roy

Left column, top to bottom: Robert Stack, Eva Marie Saint, Peter Bogdanovich.



Opposite page, from left to right: "Seven Men from Now" (Bud Boetticher, 1956); Curtis Hanson, Burt Kennedy and Bud Boetticher; "Killer of Sheep" (Charles Burnett, 1977); Charles Burnett and Claire Danes.

This page, from top left clockwise: "The Times of Harvey Milk" (Robert Epstein, 1984), the Festival's opening night film; Tom Sturges and Joseph Tracy; "The Power and the Glory" (William K. Howard, 1930); Past Directors Guild President Arthur Hiller with Archive Director Timothy Kittleston at "The Times of Harvey Milk"; San Francisco Supervisor Tom Ammiano; and Robert Epstein.

Del Ruth, 1927); "The Homemaker" (King Baggot, 1925); "Sensation Seekers" (Lois Weber, 1927) and Harold Lloyd's "Hot Water" (Fred Newmeyer and Sam Taylor, 1924).

Newly preserved **sound features** included Harold Lloyd's second talking film "Feet First" (1930) and an unusual B picture called "The Sin of Nora Moran" (Phil Goldstone, 1933) told in a juxtaposition of flashbacks and fantasy sequences. Genre pairings like "The Return of Dr. Fu Manchu" (Rowland V. Lee, 1930) and "Daughter of the Dragon" (Lloyd Corrigan, 1931); "Sherlock Holmes Faces Death" (1943) and "The House of Fear" (1945), both directed by Roy William Neill, delighted audiences. There were big titles like the elegant swashbuckler "The Prisoner of Zenda" (John Cromwell, 1937) starring Ronald Colman and Douglas Fairbanks, Jr., Anthony Mann's "God's Little Acre" (1958) and John Ford's "How Green Was My Valley" (1941)—and small pictures like "Cheers for Miss Bishop" (Tay Garnett, 1941). Closing night was devoted to the Oscar-winning classic "Cyrano de Bergerac" (Michael Gordon, 1950).

As Archive Director Tim Kittleston observed in his program notes, the Festival offered "something for every taste."

THANKS TO OUR SUPPORTERS

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The Archive extends heartfelt appreciation to the funders who generously supported the preservation and restoration of the films in the Tenth Festival of Preservation. Individual donors are:

The late Floyd Crosby
Dudley Heer
Hugh Hefner
Max Howard

Tom Murray
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Mrs. Jack Oakie
Myra Teitelbaum Reinhard

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Turner Entertainment Company
20th Century Fox
University of California Institute for Mexico and the U.S.
Venice Film Festival
Warner Bros.

The opening night event was sponsored by the Mondrian Hotel.

Other individual evenings were sponsored by:

The Ralph and Joan Goldwyn Newsreel Screening Endowment Fund
Ted Mann and Rhonda Fleming Mann through the Ted Mann Foundation
The Jack Skirball Film Archive Fund

Our thanks also to those who supported the Festival through tribute pages in the catalog:

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Todd-AO Video Services
Turner Network Television
Tuscan Corporation
United Talent Agency

Several of the titles featured in this year's Festival represent the collaborative efforts of the Archive and one or more colleague organizations. We wish to thank our preservation partners, including:

Cinematheque Francaise
International Museum of Photography at George Eastman House
Library of Congress Motion Picture Conservation Center
Museum of Modern Art Department of Film
The Stanford Theatre Foundation

TREASURES FROM AMERICAN FILM ARCHIVES

By Cornelia Emerson



Top: "The Toll of the Sea," a beautiful 1922 film starring Anna May Wong, demonstrating the two-color Technicolor process. **Middle:** "Her Crowning Glory," a short silent comedy from 1911 included on the DVD. **Below:** The Harry Palmer cartoon "I'm Insured," from 1916.



The first-ever video set showcasing the preservation work of public and nonprofit archives is due out in October, and the Archive plays a prominent part in the project. "Treasures from American Film Archives" is an four-DVD box set, packaged with a fully illustrated 150-page book. It was produced by the National Film Preservation Foundation with support from the National Endowment for the Arts and The Pew Charitable Trusts.

Eighteen archives from coast to coast contributed eleven hours worth of rare and little-seen film material to the collection—kinetoscopes, silent features, animation, political ads, homes movies, documentaries, newsreels, avant garde shorts. Besides UCLA, the participating archives include the Academy Film Archive, Alaska Film Archives, Anthology Film Archives, George Eastman House, Japanese American National Museum, Library of Congress, Minnesota Historical Society, Museum of Modern Art, National Air and Space Museum, National Museum of American History and National Museum of Natural History (the last three at the Smithsonian Institution), National Archives and Records Administration, National Center for Jewish Film, New York Public Library, Northeast Historic Film, Pacific Film Archive and West Virginia State Archives. The DVD set features newly recorded musical scores, interactive screens about the films and music, and short essays about the archives narrated by NFPB board member Laurence Fishburne.

UCLA's signal contribution in the silent feature film category is the beautiful "Toll of the Sea" (1922), written by Frances Marion and starring Anna May Wong. A tale of tragic love based on the "Madame Butterfly" story, the film has great importance in the history of film technology as an example of two-color Technicolor—a limited color palette which could produce striking artistic effects. "Her Crowning Glory," a short comedy from 1911 and the Harry Palmer cartoon "I'm Insured" (1916) are other UCLA silents. Among the newsreels and documentaries, "The News Parade of 1934" was Hearst Metrotone's summary of that dark Depression year. And an excerpt from the Archive's reconstruction of Marian Anderson's 1939 Easter Sunday concert on the steps of the Lincoln Memorial is memorable for the purity of the vocal performance—and even more for the moment's symbolic importance to the burgeoning civil rights movement.

"Treasures from American Film Archives" is being given free of charge as a permanent reference to the largest library in each state. Individuals may look for the set wherever DVDs are sold. Or for more information, contact the distributor Image Entertainment at 818-407-9100 or www.image-entertainment.com. The entire package's list price is \$99.99; and profits will go to support the preservation of other endangered films at the nation's archives.



THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.

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in the Archive Council is at the following levels:

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\$5,000

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The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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UCLA Film and Television Archive
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Mimi and Werner Wolfen
Bud Yorkin

CITY OF LOS ANGELES

The City of Los Angeles Cultural Affairs Department has announced a \$18,000 grant to support the Archive's continuing commitment to multi-cultural programs during 2000-01. The City award will help to fund series on Chinese contemporary cinema, Japanese anime, new films from Latin America, and work from the 1960s Soviet Union—as well as "Kids' Flicks" and the Fall 2000 segment of "Gotta Sing, Gotta Dance."

HOLLYWOOD FOREIGN PRESS ASSOCIATION

The spotlight was on Archive Chairman Curtis Hanson and actor Michael Douglas at the Hollywood Foreign Press Association's annual installation luncheon and presentation of charitable donations on August 24. They accepted a \$100,000 contribution on behalf of the Film Foundation, which in turn will use the funds to support the cause of the film preservation through gifts to the nation's film archives. The influential Hollywood Foreign Press Association, presenter of the Golden Globe Awards, has donated approximately \$650,000 to the Film Foundation in the past five years. And the Archive has been a direct beneficiary, most recently preserving "The Bigamist" (Ida Lupino, 1953), "Seven Men from Now" (Bud Boetticher, 1956) and "Shock Corridor" (Sam Fuller, 1963).

PRESERVATION GRANTS FROM NFPF

The National Film Preservation Foundation (NFPF) has awarded the Archive a preservation grant of \$10,000 to preserve "The Man on the Eiffel Tower" (Burgess Meredith, 1949). This film is an outstanding example of a pioneering early independent production now in need of preservation. Also through the NFPF, the Archive received a \$5,000 grant for laboratory services to make a print of "The Red Kimono," a 1925 silent produced by and starring Dorothy Davenport. The National Film Preservation Foundation is a nonprofit organization dedicated to preserving America's film heritage. Created by the U.S. Congress, the NFPF is the charitable affiliate of the National Film Preservation Board of the Library of Congress.

TED MANN FOUNDATION

Thanks to the generosity of Ted Mann and Rhonda Fleming Mann through the Ted Mann Foundation's recent gift of \$50,000, "Archive Treasures" will be seen more frequently in the programming lineup. This popular program will show mint-quality all-nitrate prints from the Archive's collection, recreating the ambience of the movie-going past with cartoons, newsreels and other shorts of the period accompanying the feature. A contemporary twist to watch for in the future will be introductions by guests from the Hollywood creative community.

PACKARD HUMANITIES INSTITUTE

The Packard Humanities Institute has announced a generous grant in support of increased preservation staffing at the UCLA Film and Television Archive during 2000-01. The \$152,696 will provide salary and benefits for four critical positions—including a laboratory manager and two laboratory technicians for the Stanford Theatre Foundation Film Preservation Center, and an assistant film preservationist.

LON CHANEY DOCUMENTARY NEXT UP

Hugh Hefner has donated \$105,000 to carry on the Archive's participation in the production of documentaries profiling figures from early Hollywood. The new project, in association with Kevin Brownlow's Photoplay Productions, is devoted to actor Lon Chaney, "the man of a thousand faces." Earlier productions focusing on silent star Clara Bow and pioneering female screenwriter Frances Marion have already been released, and another on actress Marion Davies is in post-production. The co-producer on the projects is Turner Classic Movies. Hefner's generosity means that the Archive will receive future revenues from the distribution of the documentaries.

REINHARD GIFT LAUNCHES ENDOWMENT

Myra Teitelbaum Reinhard, president of Pepper Lane Properties in San Jose, has made a very generous donation of over \$500,000 to establish a much-needed Operations Endowment Fund at the Archive. Such an endowment is one of the most valuable gifts an organization can receive, because it is invested and grows in value as the years go by, while providing a dependable, permanent source of income for the ongoing operations of the organization. Hers is the lead gift that will kick off the Archive's campaign to build its Operations Endowment Fund.

Myra Reinhard has a long-standing connection to UCLA. She graduated with a degree in library science, and received a general secondary teaching credential as well. Her mother also attended UCLA, and son Neil (one of four children) is another UCLA alumnus. Her show business connections go even further back. From the 1930s to the 1950s, her grandfather owned Teitelbaum Furs, which both supplied the glamorous garments to many Hollywood productions—and lent the stars the furs they wore to premieres. Later, her father and uncle ran the Hollywood Film Company and Film Editing Center for many years. Hollywood then was a one-business town, and most people she knew growing up were involved in the film business.

So perhaps it was inevitable that Myra Reinhard would connect with the Archive someday. "I always thought film preservation was crucial," she said. Her generosity also funded the preservation of "Cyrano de Bergerac" (Michael Gordon, 1950), which was seen in this summer's Tenth Festival of Preservation. "I was so impressed with the beautiful photography techniques in this film, and the sterling performance of Jose Ferrer (as Cyrano). When I learned that the film was on the Archive's priority list of preservation projects, I knew it had to be saved."

The Archive is tremendously grateful to Myra Teitelbaum Reinhard for her vision and generosity.

SONY ENDOWMENT FUND

Sony Pictures Entertainment has renewed its commitment to the Archive through a generous donation of \$25,000 to the Sony Motion Picture Preservation Endowment. Funds from this endowment provide operating support for the Archive's preservation program. Over the years, the Archive's relationship with Sony has become a model public-private partnership for the common cause of film preservation. Two new titles, "The Awful Truth" (Leo McCarthy, 1937) and "Knock on Any Door" (Nicholas Ray, 1949), are projects on the agenda for the near future.



Basil Rathbone as Sherlock Holmes.

SHERLOCK HOLMES SAVED FOR THE FUTURE

Warner Bros. has come forward to complete a project at the Archive initiated by mystery buff Hugh Hefner. Together they have made possible the preservation of the complete series of twelve Sherlock Holmes films made by Universal Pictures from 1942 to 1946—a series to which Warner Bros. has recently acquired rights. The films featured Basil Rathbone as the super-sleuth and Nigel Bruce as the comical Dr. Watson.

Two Warner-preserved titles, "Sherlock Holmes Faces Death" (1943) and "The House of Fear" (1945), appeared in the Archive's Tenth Festival of Preservation this summer. Warner Bros. has also committed to the preservation of four more titles: "Sherlock Holmes and the Voice of Terror" (1942), "Sherlock Holmes in Washington" (1943), "Dressed to Kill" (1946) and "The Pursuit to Algiers" (1945). The other films in the Universal series, "Sherlock Holmes and the Secret Weapon" (1942), "Sherlock Holmes and the Spider Woman" (1944), "The Scarlet Claw" (1944), "The Pearl of Death" (1944), "The Woman in Green" (1945) and "Terror By Night" (1946), were preserved with funding from Hugh Hefner and shown in earlier Festivals of Preservation. (All films in the series were directed by Roy William Neill, except "Sherlock Holmes and the Voice of Terror," directed by John Rawlins.) The generous support from both Hugh Hefner and Warner Bros. means that the Universal Sherlock Holmes has been saved and will be passed along for the enjoyment of future generations.

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FIAF CONGRESS

FIAF, the International Federation of Film Archives, brings together institutions dedicated to rescuing film both as a part of our cultural heritage and as a historical document. Founded in Paris in 1938, FIAF is a collaborative association of the world's leading film archives, whose purpose is to insure the proper preservation and showing of motion pictures. Today, more than 100 member archives in over 60 countries collect, restore and exhibit films and cinema documentation spanning the entire history of film.

The **56th Annual Congress** in the millennium year of 2000 was held in London from June 3-10, under the aegis of the National Film and Television Archive (NFTVA) of the British Film Institute (BFI), in collaboration with the Film and Video Archive of the Imperial War Museum (IWM). Archive Director Timothy Kittleson and Head of Research and Study Steven Ricci represented the Archive; Ricci also serves on the FIAF Executive Board as Treasurer.

The formal business of the Federation—the debates and votes—is conducted during the annual Congress' **General Assembly**. At this year's General Assembly, important new statutes and rules were adopted to make FIAF a more inclusive and democratic forum for film archives and other interested organizations. Membership status has been simplified to two categories: 1) Members, non-profit organizations with direct responsibility for preserving an archival collection of films; 2) Associates, non-profits working in all aspects of film culture who are interested in film preservation, exhibition and access. Associates will now have voting rights within the Federation, and be granted representation on its Executive Committee. Because of this fundamental change, FIAF expects that its membership will expand dramatically over the next few years. Membership fees have also been simplified to reflect a sliding scale based on the annual budget of each organization.

The Congresses also feature a wide variety of symposia, workshops and special programs. The 56th Annual Congress was launched on June 3 with a gala presentation of a new restoration of Abel Gance's "Napoleon," with authentic tinted-and-toned scenes and accompanied by a full orchestra. The main symposium, scheduled over two days, was **"The Last Nitrate Picture Show,"** a celebration of nitrate cellulose film stock—its impact on the historical evolution of cinema, and the role it has played in mobilizing the development of film archives. A second symposium on "The Archive of the Future" tried to glimpse the technological future of moving-image archives in the twenty-first century, while a half-day workshop led by Janet McBain of the Scottish Film Archives addressed the topic of special collections within the archive.

Much of the work that a film archive does—from preservation, to programming, to research activities like organizing publications and symposia—is a highly complex orchestration of people, ideas and resources. This increasingly involves international cooperation. FIAF serves as a crucial forum for developing this cooperation and interchange among archives around the world. For more information, please consult the **FI AF Website at:** <http://www.cinema.ucla.edu/fiaf>.



THE HAROLD LLOYD COLLECTION AT UCLA

By Cornelia Emerson and Rob Stone

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Harold Lloyd at the bottom of the heap in "The Freshman" (Fred Newmeyer and Sam Taylor, 1925). Harold Lloyd defying gravity in "Feet First" (Clyde Bruckman, 1930).

A nice-looking young fellow, ordinary enough, but a bit owlish in his heavy horn-rimmed glasses... It's no coincidence that he's kept turning up regularly in the Festival of Preservation the past few years. The UCLA Film and Television Archive is perhaps the world's most important repository of the films of that comic genius, Harold Lloyd. And preserving this precious cache of cinema history is one of the Archive's top priorities.

The Archive has enjoyed an extraordinary relationship with the Harold Lloyd Estate and Film Trust since 1985, when the Trust deposited a large number of Lloyd films at UCLA. The Lloyd Trust, represented by trustee Suzanne Lloyd Hayes, has augmented this first deposit with several subsequent ones over the years. In 1996, some 237 cans of safety film were transferred to the Archive. In 1999, a deposit of pre-print material of titles already in the collection was added, and an additional deposit of pre-print material is pending at the present time. (Pre-print is of course the gold standard for use in preservation.)

All in all, some 60 titles represent all stages of Lloyd's career from his early one-reelers and the popular "Lonesome Luke" two-reel comedies through his golden age with features like "The Freshman" (1925), "Safety Last" (1923) and "Why Worry" (1923), and on to his later work in sound. There is also a fascinating collection of home movies, mostly from the late 1920s and early 1930s, depicting Lloyd with his wife (his former leading lady Mildred Davis) and their three children.

In his 1928 autobiography, Lloyd wrote of the development of the "glasses" character: "The glasses would serve as my trademark and at the same time suggest the character—quiet, normal, boyish, clean, sympathetic, not impossible to romance. I would be an average recognizable American youth and let the situations take care of the comedy." But if the character was average, the situations he found himself in were anything but. Lloyd

and his team of gagmen packed every film to bursting with jokes, stunts, visual puns, chases and occasional death-defying thrills. Harold Lloyd hanging on for dear life from a clock high above the city streets remains one of the most memorable images of silent comedy.

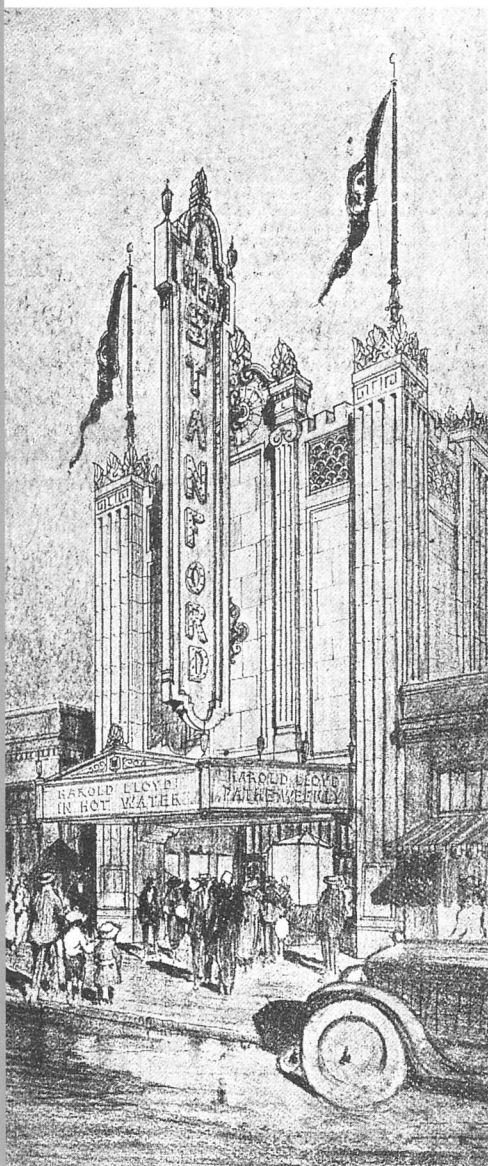
Along with the honor of holding this significant collection of Harold Lloyd materials, the Archive has assumed responsibility for its conservation and preservation. Over the past ten years, the Archive has preserved a number of titles in the collection. Some of the shorts include "Bumping Into Broadway" (1919), "Hey There!" (1918) and "The Non-Stop Kid" (1918). All of these were produced by Hal Roach or the Rolin Film Co. (Roach was Lloyd's producer in the company until they went their separate ways after the release of "Why Worry?" in 1923.)

The Archive has also preserved a number of Harold Lloyd's most famous silent features, among them "Dr. Jack" (Fred Newmeyer, 1922); "Safety Last" (Fred Newmeyer and Sam Taylor, 1923); "Why Worry?" (Newmeyer and Taylor, 1923); "Hot Water" (Newmeyer and Taylor, 1924); "The Freshman" (Newmeyer and Taylor, 1925); and "Speedy" (Ted Wilde, 1928). "Welcome Danger," another Archive-preserved title, has a fascinating history. It began life as a silent film directed by Ted Wilde. But before its release the talkies had overtaken Hollywood, and Lloyd engaged a second director (Clyde Bruckman) to rework the film, adding dialogue and sound. It was released in 1929. "Feet First" (Bruckman, 1930), Lloyd's second, more successful attempt at a talking picture, was screened in the 2000 Festival of Preservation.

Preservation work on Harold Lloyd titles at the Archive has been funded through the generosity of the David and Lucile Packard Foundation and the Packard Humanities Institute, in cooperation with the Harold Lloyd Estate and Film Trust.

STANFORD THEATRE

75TH ANNIVERSARY CELEBRATION



On June 9, Curator Eddie Richmond, Collection Services Manager Rosa Gaiarsa and Motion Picture Archivist Charles Hopkins flew to Palo Alto as guests of the Stanford Theatre Foundation to attend the 75th anniversary of the opening of the historic Stanford Theatre.

The first feature on the anniversary double-bill was a silent comedy called "I'll Show You the Town," which was the opening night attraction at the Theatre in 1925. The film's star, Reginald Denny, made a personal appearance on that occasion. For the anniversary screening, well-known theater organist Dennis James provided a suitably lively accompaniment based on songs that were popular when the film was released.

When David W. Packard, the director of the Stanford Theatre Foundation, decided to show the film again for the 75th anniversary, the only surviving copy turned out to be a 35mm print with French and Dutch inter-titles in the collection of the Cinematheque Royale in Belgium. The UCLA Film and Television, which has worked closely on a large number of film preservation projects with David Packard and the Stanford Theatre Foundation over the years, arranged to obtain the print in exchange for a silent film from its own collection.

The Dutch and French inter-titles were translated back into English, using a copy of the original title continuity supplied by Universal Pictures as a guide. New title cards were printed in an authentic 1920s typeface and photographed onto motion picture film, then spliced into the print by Rosa Gaiarsa with assistance from members of the Archive's preservation staff. Nearly 500 individual cement splices had to be made to replace the French and Dutch titles with the new English titles.

The second film screened for the anniversary was the 1943 musical "The Sky's the Limit," starring Fred Astaire and Joan Leslie. Joan Leslie was present and participated in a question-and-answer session with David Packard and members of the Stanford audience after intermission.

The Stanford Theatre operated as a regular suburban movie house, showing current releases in first or second run, from 1925 until 1987, when David Packard leased it for two weeks to present a series of Astaire musicals shortly after the dancer's death. Response was so overwhelming that Mr. Packard purchased the Theatre, then closed it for nearly two years while he painstakingly restored it to its original, ornate 1925 appearance. Since its reopening with "The Wizard of Oz" in 1989, the Stanford Theatre has steadily attracted large audiences with programs of classic American and occasional foreign films.

The Stanford Theatre as it appeared in 1925.

MUSICALS SYMPOSIUM SLATED OCTOBER 28

The Archive convened an international panel of experts on the film musical on October 28 from 4:00-6:00 p.m. in the James Bridges Theater. The event was free to the public. Speakers included the film scholar Maya Turovskaya (Russia); the novelist and poet Priya Sarukkai Chabria (India); Gyula Gazdag (Hungary), a noted film director who teaches at UCLA; Robert Daudelin (Quebec), director of the Cinematheque Quebecoise; and Dr. Jan-Christopher Horak (Germany/U.S.), the founding director of Universal Studios, Archives and Collections, as well as a former director of the Munich Filmmuseum and the Film Department of George Eastman House. The Trust for Mutual Understanding, which supports exchanges of artists and scholars among the United States, Russia and Eastern Europe, provided partial funding for the symposium. The Doubletree Hotel provided rooms for the participants at a discount rate.

ARCHIVE TEAM WITH DESIGN FOR SHARING

This fall the Archive launches a program to bring its popular monthly Sunday matinee series, "Kids' Flicks," to more children and families. Design for Sharing, the award-winning community outreach program for UCLA Performing Arts, will work through its network of social service agencies in the community to give away thirty tickets to each screening to children who could not otherwise afford to attend.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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 Gregory Lukow, Moving Image Archive Studies Program
 Steven Ricci, Head of Research & Study/New Technologies Coordinator
 Jim Williamson, Assistant New Technologies Coordinator

ARCHIVE

Editor	Cornelia Emerson
Associate Editors	Alison Gang, Rob Stone
Contributors	Cheng-Sim Lim, Donna Ross, Todd Wiener
Designer	Martha Widmann

**CYD CHARISSE**

By Todd Wiener

As part of the Archive's highly successful "Gotta Sing, Gotta Dance" musicals series, UCLA welcomed actress and dancer Cyd Charisse to the James Bridges Theater on June 1. She was escorted by her husband, singer Tony Martin, and a group of friends. The evening included the screening of an exquisite print of "The Band Wagon" (Minnelli, 1953), which showcased the MGM star at the height of her career. Following the film, a question-and-answer session with the actress was moderated by Robert Rosen, dean of the School of Theater, Film and Television. Charisse responded easily to all the questions, including the one asked of her most frequently over the years: "Who was your favorite dance partner, Astaire or Kelly?" "They both had such different styles that it is impossible to compare them," she replied, adding that she had been very blessed to work with two such incredibly talented musical stars.

GEFFEN PLAYHOUSE SEASON**Dinner With Friends** by Donald Margulies

Directed by Daniel Sullivan
 September 26-October 29, 2000

Ennio

Starring Ennio Marchetto
 Design and direction by Ennio Marchetto
 and Sosthen Hennekam
 November 20-December 31, 2000

The Weir by Conor McPherson

Directed by Randall Arney
 January 30-March 11, 2001

Looking for Normal by Jane Anderson

April 3-May 6, 2001

Plus, One More Play to be announced

May 29-July 1, 2001

The Geffen Playhouse is located at
 10886 Le Conte Avenue in Westwood Village.
 Please call the box office at 310-208-5454.

MOTION PICTURE ACQUISITIONS

Warner Bros. continues to deposit nitrate elements of some of their films with the Archive. Recent arrivals include "Barricade" (Peter Godfrey, 1950), "The Flame and the Arrow" (Jacques Tourneur, 1950) and "The Damned Don't Cry" (Vincent Sherman, 1950). Some titles are new to the Archive, while others are additional elements of previously held material. **Twentieth Century-Fox** has also continued to deposit prints of new releases including the Jodie Foster feature "Anna and the King" (Andy Tennant, 1999). The Sundance Collection at UCLA received from Strand Releasing four 35mm prints: "Lawn Dogs" (John Duigan, 1998), "Stonewall" (Nigel French, 1995), "First Love, Last Rites" (Jesse Peretz, 1998) and "Beefcake" (Thom Fitzgerald, 1999). Also added to the Sundance Collection were "Revenge of the Occupant" (Howard March, 1991) and "Hepa!" (Laura Margulies, 1998). DG Systems gave the Archive over 1,000 reels of film, including both 16mm and 35mm prints of theatrical films, as well as television programs. **The Stanford Theatre Foundation** placed on deposit a new print of the classic Bob Hope-Bing Crosby feature "Road to Morocco" (David Butler, 1942). Finally, a new print of "Road to Rio" (Norman Z. McLeod, 1947) was also received as part of an agreement with Sony Pictures Entertainment to replace our previously held print.

Robert Altman and his company Sandcastle Productions continue to expand and upgrade his collection at the Archive with the deposit of new, or nearly new prints of "Quintet" (1979), "A Wedding" (1978), "Brewster McCloud" (1970) and "Health" (1979). Film and Television Department faculty member Delia Salvi donated over 40 videocassettes of recent releases, and faculty member Marina Goldovskaya deposited the Russian and English subtitled versions of her film "Solovky Power," as well as work by her son Sergei Livnev. Other individuals making deposits or donations of film materials were director Jeffrey Obrow, Jonathan Bernstein and Wade Williams of Kansas City.

SCREENINGS

The Stanford Theatre in Palo Alto collaborates with the Archive in the preservation and presentation of classic American cinema. The highlight of the theatre's spring and summer programs was the 75th anniversary screening of "I'll Show You the Town" (see article on page 12). Another high point was the screening of Hearst newsreel clips of Eva Marie Saint and Tippi Hedren in conjunction with personal appearances by the two stars during an Alfred Hitchcock retrospective. Other titles screened at the Stanford Theatre from the Archive's collection included "Safety Last" (Fred Newmeyer, Sam Taylor, 1923); "Oh, Doctor" (Harry A. Pollard, 1925); "My Favorite Brunette" (Elliott Nugent, 1947); "That's My Daddy" (Fred Newmeyer, 1928); "On the Riviera" (Walter Lang, 1951); "Road to Morocco" (David Butler, 1942); "Road to Rio" (Norman Z. McLeod, 1947) and "Sensation Seekers" (Lois Weber, 1927). The Archive continued to assist its Southern California neighbors. **The American Cinematheque** in Hollywood screened several titles from the Archive at the Second Annual Festival of Film

Noir in April, and in "Mods + Rockers 2000: More Fab Flicks From the Shag-A-Delic Sixties" in July. The Los Angeles County Museum of Art used Archive prints in their Robert Altman retrospective. **The Academy of Motion Picture Arts and Sciences** in Beverly Hills ran Vitaphone subjects including "Burns & Allen in Lambchops" (1929) in a program of Warner Bros. musical shorts. Other California venues were the San Francisco Silent Film Festival and the San Diego Asian Film Festival.

Around the United States, Archive prints appeared at a **variety of venues** including: Wang Center for the Performing Arts in Boston, Brooklyn Academy of Music BAMcinèmatek, George Eastman House in Rochester, National Gallery of Art, Mary Pickford Theater at the Library of Congress (both in Washington) and Seattle International Film Festival. **Internationally**, the Archive made film print loans to Cinematheque Ontario in Toronto, Singapore International Film Festival, Kinematek Metropolis in Hamburg and the National Film Theatre in London. Original nitrate prints of "Song of Songs" (Rouben Mamoulian, 1933) and "The Devil Is a Woman" (Josef von Sternberg, 1935) also screened at the NFT in "The Last Nitrate Picture Show," a series run in conjunction with the FIAF Congress.

TELEVISION ACQUISITIONS

Many generous donations have been made to the television collection in the past few months. A continual supporter of the Archive's mission to preserve television history, **the Academy of Television Arts & Sciences** generously donated 147 Betacam SP tapes of the 26th Annual Los Angeles Area Emmy Nominees and Winners as well as 233 VHS and 3/4" tapes of the 26th Annual Daytime Emmy Nominees and Winners. Another highlight was a donation from Madelyn Davis, a co-writer of the beloved series **"I Love Lucy,"** who gave 90 classic episodes of the series in 16mm format—as well as 3/4" tapes of every "Lucy" episode. Producer/director Greg Garrison donated of 88 episodes of NBC's 1965-1968 program **"The Dean Martin Show"** on 1" videotape. Garrison brought even more Rat Pack cool to the collection with his contribution of 2" videotapes of 35 episodes of "The Dean Martin Show from 1971-72, 19 episodes of "The Dean Martin Celebrity Roast" (1974-78), as well 24 programs featuring the fun-loving sensibility of **"The Wacky World of Jonathan Winters"** (1972-74). Producer Lila Garrett donated a family of 3/4" tapes of some of her network productions, including 10 episodes of the CBS series "Baby I'm Back" (1977-78) and the television movies "The Other Woman" (CBS, 1983) and "Terraces" (NBC, 1977). Finally, Jonathan Bernstein's donation of two "N.E.T. Journal" documentaries in 16mm have helped to further the development of the Archive's collection of historical television documentaries. These hard-hitting social documentaries, "Hard Times in the Country" and "Diary of a Student Revolution," aired on PBS in 1969 and 1970.

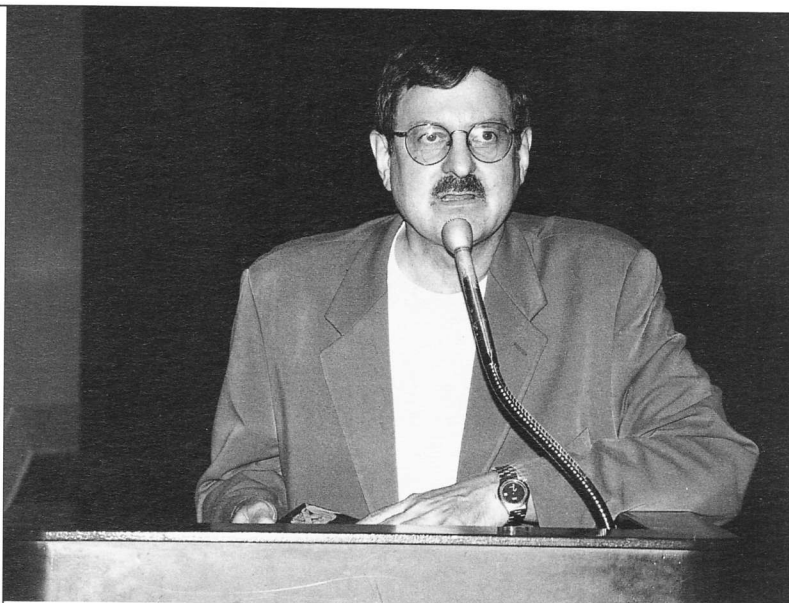
COMMERCIAL SERVICES

The Commercial Services department has supplied

newsreel footage from **the Hearst Metrotone Newsreel collection** and KTLA footage from the 1960s and 1970s to a wide spectrum of productions. Television series are always a mainstay. A&E's "Biography," NBC's "Dateline," MSNBC's "Headliners and Legends with Matt Lauer," E! Entertainment's "Mysteries & Scandals" and "True Hollywood Story," and VH1's "Behind the Music" are frequently part of the client base. **Major feature film productions** have also used the footage in upcoming productions such as Merchant Ivory's "Golden Bowl," "Thirteen Days," the Kevin Costner saga about the Cuban missile crisis, the Jerry Bruckheimer-produced epic "Pearl Harbor" and "One of the Hollywood Ten," starring Jeff Goldblum. Movies on the small screen have incorporated Kennedy-related footage in two competing television mini-series focusing on the idealized women of America's royal family. Both productions, NBC's "Jackie, Ethel & Joan: Women of Camelot" and CBS' "Jacqueline Bouvier Kennedy Onassis: A Life," filled their needs for archival footage at UCLA. The summer's political activity brought other news and documentary producers. Footage of political conventions of the 20th century was incorporated into a two-part series on political conventions on the History Channel. **Sports** was also a prominent theme. HBO Sports was a repeat customer with "Bill Russell: My Life, My Way" and "Ali-Frazier." With the Olympics approaching, NBC Sports used Archive material in various Olympic profiles to air during the events. The growing popularity of golf is reflected in the Golf Channel's special on "Presidential Golf" and Walton Productions' documentary on the US Open. The Archive holdings continue to be licensed in new venues as well—the 31st Annual NAACP Image Awards, the National Civil War Museum, the Rosa Parks Museum, the Indiana Pacers' Conseco Fieldhouse and the National D-Day Museum.

TRAVEL

At the end of May, Archive Director **Timothy Kittleson** spent a week in Valencia, Spain, participating in a UNESCO and European Community-sponsored forum on globalization and cultural diversity in the audiovisual industry. The first week of June, both Kittleson and Director of Research and Study **Steven Ricci** were in London for the annual Congress of the Federation of International Film Archives (FIAF). As FIAF Treasurer and member of the Executive Committee, Ricci also attended Executive Committee meetings before the Congress. (See article on page 10.) In August, he returned to the FIAF Secretariat in Brussels, Belgium, for a week of meetings. In April, Programmer **Cheng-Sim Lim** was an invited guest at the first annual Chonju International Film Festival in South Korea. In May, New Media Coordinator **Sally Hubbard** was in Vancouver, British Columbia to attend the World Education Market, which focused especially on the role of the Internet in education. In June, Curator **Edward Richmond** represented the Archive at the Sony Preservation Committee meeting in New York. In early July, Cataloging Supervisor **Martha Yee** attended the American Library Association Annual Meeting in Chicago. She was elected vice chair and chair elect of the Cataloging and Classification Section of the Association of Library Collections and Technical Services at the ALA. Over Labor Day weekend,



Preservation Officer Robert Gitt at the Festival of Preservation.

Preservation Officer **Robert Gitt** was invited by the Telluride Film Festival to present the newly restored version of "Seven Men from Now" (Bud Boetticher, 1956).

STAFF NOTES

The Archive has welcomed several new staff members in the past few months. **Jacqueline Archuleta** has become the Accounting Assistant, replacing Michael Chong. In August, UCLA Information Studies graduate student **Andrea Leigh** was hired as Assistant Cataloger, replacing Susan Wester, who is moving to Northern California. **Kelly Graml**, who previously worked in UCLA's School of the Arts, joined the staff as Public Affairs and Marketing Coordinator in August. At the Archive Research and Study Center, Film Department Ph.D. candidate **Joshua Hirsch** will be working part-time; he is sharing duties with Zoe Burman, who has begun UCLA's graduate program in screenwriting. Other additions to the Archive staff this fall are **Amy Axvig**, Motion Picture Collection Assistant; **Jim Hahn**, Film Laboratory Technician; and **James Mockoski**, Collection Services Assistant. Commercial Services Order Processor Jonathan Fahn, who was a faithful contributor to this newsletter for many years, has left the Archive, and former Collection Services Assistant **Michael Anderson** has replaced him in the position. Also departing the Archive recently were Film Preservation Assistant Jennifer Nieboer and Laboratory Technician Amy Whitcher. Good luck to all in their new positions.

DISCOUNTS FOR UCLA ALUMNI

Starting this fall, members of the UCLA Alumni Association get a break at the box office of the James Bridges Theater! Along with students and seniors, UCLA alumni who show their official Alumni Association card will be able to come to Archive screenings for only \$4.

FALL PROGRAMS

By Cheng-Sim Lim



Above: "Vampire Hunter D"
(Yoshiaki Kawajiri, 2000).

Right: Elvis Presley in "Jailhouse
Rock" (Richard Thorpe, 1957).



"Gotta Sing, Gotta Dance: Musicals from Around the World," the Archive's millennium-year celebration of this most celebratory of genres, runs through the Fall quarter from October 5 to November 26 with films from the rock'n'roll 1950s to the present. This final part of the series features song-and-dance routines influenced by styles as varied as American disco, European cool, English pop and retro Busby Berkeley-like tap.

Just in time for Halloween, audiences get a look at the best and latest Japanese animation in "Anime-A-Go-Go," the Archive's yearly update on this incredibly popular cross-cultural phenomenon. It's a phantasmagoria of gender-morphing heroes, human-robotic hybrids, eye-popping dreamscapes and apocalyptic visions. The series runs from October 26 to November 4.

Finally, from December 2-10, the Archive will present "New Chinese Cinema: Tales of Marginality and Urban Delight." Following the "Fifth Generation" directors such as Zhang Yimou and Chen Kaige, whose rural, historical narratives won them fame in the West, a new "Sixth Generation" of film and video makers has emerged with very different preoccupations. Many of these young directors focus on intimate, gritty explorations of life on the margins of contemporary urban China. Independently financed and reflecting themes of alienation, personal freedom and changing sexual mores, many of these works have been banned in China and are not yet well known in the West.

Archive Home Page

Want to learn more about the Archive? Visit the Archive Website for information on our vast collections, information on doing research, links to other valuable film resources, and our current screening schedule. The site is found at <<http://www.cinema.ucla.edu>>.

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UCLA Film and Television Archive
302 East Melnitz
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